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SCREEN EDUCATION IN ONTARIO

Ontario Department of Education

1970
Primary
Junior
Intermediate
Senior

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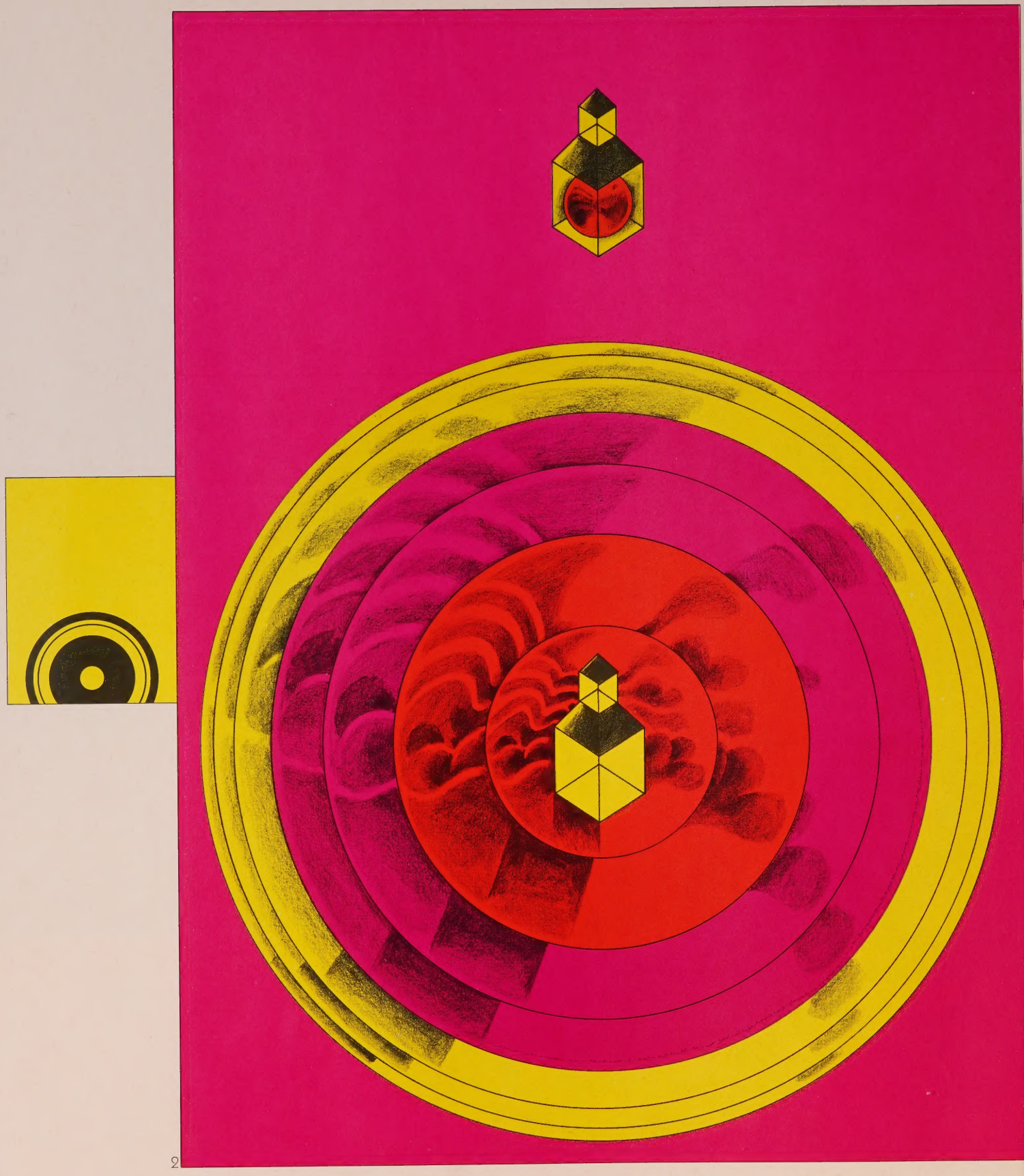


PREFACE

The purpose of this publication is to outline numerous ways visual media can be used effectively in classrooms from K to 13. The accent is on the practical.
The first section, entitled "Beginnings", is primarily concerned with visual materials as an aid to the learning process; the second section deals with the film itself, or film as textbook.

In the McGraw-Hill film, This is Marshall McLuhan: The Medium Is the Message, Professor McLuhan makes the point that in the 19th century, the school room housed more information inside its walls than was contained in the outside environment, and that in the world of the 1970's, the reverse is true. Media such as film, television, and video-tape bring an incredible flow of information to our door-step; studies in these media can enable students to see ways of processing this vast input of information.
Screen Education in Ontario will not stress, then, learning about film or learning about television, so much as learning through film and learning through television.

F.E.A.R.
Johnny Cash,
WAR IS OVER!
11 Who munched jelly beans, read comic books and cried "oink, oink" at witnesses?
TODAY
THE DEVIL
THE NEW MONEY
Apollo 13

BEGINNINGS

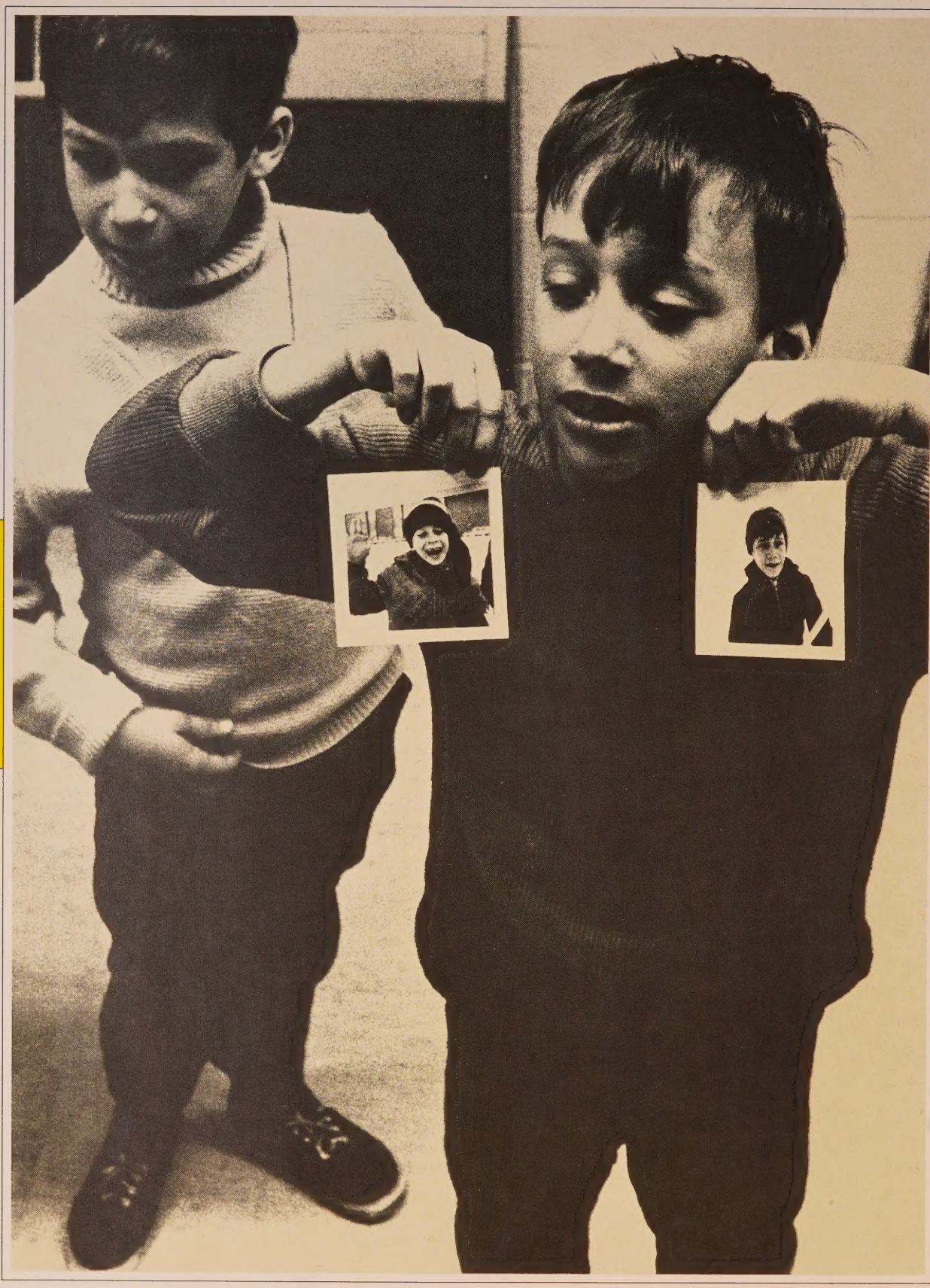
Visual material can be an excellent means of bringing to students an awareness both of themselves and of the society they live in. Visual material, be it slides, filmstrips, magazines, video-tape, or film, is, however, simply "stuff", and as stuff it might be more profitable to use as a means of study, rather than as an object of study.

Worthwhile screen education programs can be expensive or inexpensive. The following ideas, however, can be explored at minimal cost and have proved effective. Teachers are free to pick and choose what ideas seem valuable to them; this method seems best, not only for this section, but for this publication as a whole.

Use of Magazines and Newspapers

Each student can cut up material to isolate pictures, and then re-arrange the pictures to re-create a mood, form a mosaic, tell a story, or reinforce a current aspect of work under study. Such an activity enables students to attempt initial orderings of their own environments.

Experiments in layout can be tried either in newspaper or magazine format. Here also the power of advertising might be looked at in terms of colour, and relation of advertisement to image. Visits to supermarkets and shopping centres, with particular attention paid to how goods are displayed, will bring an increased awareness of visual techniques as actually employed by society.



Use of Still Photographs

Collections of still photographs can be used in many of the ways outlined for magazine material, yet another dimension can be added if these photographs are the student's own. A pictorial essay on the immediate area surrounding the school is one way of bringing the all-too-familiar into a different perspective. Here polaroid cameras are recommended on the grounds of immediacy although any camera will suffice. The small TV portable video tape recorder is also ideal for such experiments.

The concept of "story board" might also play a rôle: the arrangement of photographs to form the basis of an intended movie. The movie need never be made but the experience of creating a story, mood, or documentary entirely in visual terms can be valuable in itself.

The effects of lighting, composition, shading, and colour are interesting to explore in photographs of outstanding merit and quality. A "festival" of student photographs is one possibility; another is a class discussion of the reasons some photographs taken by the class are particularly effective.

Use of 35 mm Slides

Slides can be looked at and studied as photographs, but the addition of the medium of sound allows for a number of other possibilities as well. A series of slides with musical or voice accompaniment—this can be done live or with a tape recorder—is one way to introduce the student to, and interest him in, the effects of aural and visual media. Again, miniature movies can be made, either as an exercise in themselves or as part of existing curricula. Different sound tracks might be added to similar series of slides, with the varying effects forming the basis of class discussion.

Paint
Ink

Other Visual Materials

Clear 35 mm film leader is useful for classroom projects, with student-created filmstrips as a possibility.

Designs on clear 16 mm leader can form the background to a play or simply be enjoyed as examples of abstract forms. Felt-tipped pens, crayons, ink, paint: all work extremely well in this area. The first tentative steps into animation might be taken as well, then explored more fully if student interest warrants.

Students could also be encouraged to make projectuals for overhead projectors. These can form a constantly changing cyclorama for a play or group presentation or can form the core of a speech project or paper delivered in a seminar.

The Kineograph (Riffle Book) is an early cinematic invention that might well prove useful in the classroom to explore motion. The small figure in the margin, when flipped quickly, moves; students can easily make their own figures, their own movies.

REFERENCES

Braithwaite, M. Servant Or Master?
Agincourt, Book Society of Canada, 1968

Many useful suggestions for teachers are contained in this paperback which is primarily concerned with the functions and effects of newspapers.

Kuhns, W. Environmental Man.
New York, Harper and Row, 1969

The text probes the interaction between man and particular environments, with numerous references to advertising, films, and the effects of technology.

Leavitt, H., and Sohn, D. Stop, Look and Write.
New York, Bantam Press, 1964
Leavitt, H. The Writer's Eye.
New York, Bantam Press, 1968

Both these books can form the basis for photography appreciation and interesting experiments in visual juxtaposition.

Stop, Look and Write is organized primarily by such standard elements as composition and comparison, contrast and emphasis. The Writer's Eye uses a thematic organization, and includes paintings and cartoons as well as photographs.

McLuhan, M. Understanding Media.
New York, McGraw-Hill, 1964

Perhaps the clearest expression of the theories and ideas of Dr. McLuhan. Selections from the text can be used effectively in classroom discussions.

White, D., ed. Mass Media and Mass Man.
Boston, Beacon Press, 1968

Over fifty selections on mass media as processors and conveyors of culture and information. A useful anthology for reference.

FILM IN THE CLASSROOM

This section might well be entitled Film and Learning, for the question central to all activities where Screen Education is concerned is "How can the use of film stimulate learning?" Screen Education, used effectively, can stimulate learning, but films, like other facets of education, should reflect the student's interests and needs. The following ideas and suggestions are a few of many possible ways to approach film in the classroom. No linear course outlines appear; teachers should pick and choose those ideas which fit into their educational priorities.

Integrated into Curricula

The films discussed here are of a different variety from the purely instructional, single-concept film. Such training films are useful but assume a passive rather than an active audience; their primary purpose is to impart information about a subject either on an explanatory level or on a "how-to" level.

The more open-ended film, being subject to varying interpretations, allows for a much wider audience reaction. Students usually react well to such films, a trend seen as well in the commercial cinema.

Open-ended shorter films, because they do not restrict themselves to a definite area of information, often can have

relevance in many subjects. A film such as the National Film Board's Sky, for instance, can be used in such subject areas as English, Art, Science, Geography, Geology, and perhaps Music. Because the film lacks a spoken commentary, something true of most open-ended films, students must organize and obtain the data needed, rather than simply sit and absorb; they become active rather than passive viewers. Still using Sky as an example, the water-cycle portrayed in the film may be of interest to a science class but in the subject area of English, the organization and composition may be of prime interest.

The following methods and uses of curriculum-integrated films are taken from the experience of teachers throughout the province and all uses suggested are from actual classroom situations. The films used as examples are available for purchase; Appendix B gives the addresses of the leading Canadian film distributors.

Film and Environmental Studies

The single-concept film loop is invaluable in this area, particularly when located in a library, media centre, or learning materials centre and available as a resource for the student. Filmstrips and slides are useful and receive considerable attention when a number of "wet carrels" are installed in a library. Again, a lack of commentary on such visual materials enables the student to extract his own information with much greater involvement than if the information is simply given him.

Involvement can also occur when the student makes his own visual materials. Student-made filmstrips, slides, photographs, projectuals, and films will do much to enliven an assignment; student films and filmstrips have been made on such topics as land formation, pollination, photosynthesis, and magnetism. In each case, the student not only learned much of the material under study, but also, in the decisions of who was to do what, learned a great deal about himself.

A number of films contain information on the physical world; while such information is often implicit in the film, students, with a teacher's help, can easily make the information explicit. The two short films, Pigs (Churchill Films) and The Cow (Churchill Films), are excellent here, and have been used with

considerable success at primary and junior levels. Such films as Trinidad and Tobago (British Petroleum), Sky (NFB), Clay (McGraw-Hill), Glass (McGraw-Hill), A Place To Stand (Ontario Department of Economics), and Mosaic (NFB) are further examples. Also, fine documentaries exist on the world of nature and the world of man, such as those done by the British Broadcasting Corporation and the National Geographic Society. It is impossible, of course, to outline more than a few films. Many more are available. Through teacher-previewing arrangements, however, many can be seen and their relevance to various subjects discussed. Films deemed appropriate can then be recommended to the school board concerned, for purchase.

Film and the Humanities

While film can be effectively used in subjects related to the physical and abstract sciences, it can play an even more vital role in the field of the humanities. Film itself now is considered an art form and "the liveliest art" has never been more popular.

A study of history can be deepened and enlivened with viewings and discussions of such documentaries as Culloden (BBC) and City of Gold (NFB).
Shorter films are also extremely useful: American Time Capsule (Pyramid Films), Neighbours (NFB), Clay (McGraw-Hill), The Magician (Marlin Films), and 2187 (NFB) are a few of many films that are effective. Just as an historical novel can give perspective, so can an historical feature film: The War Lord (Universal), A Man for All Seasons (Columbia), and All Quiet on the Western Front (Universal) are examples; Twelve Angry Men (United Artists), and On the Waterfront (Columbia) are useful in a Man In Society course. All films mentioned share the characteristic of being open to various interpretations and as such can form an excellent basis for discussions on the area of work under study.

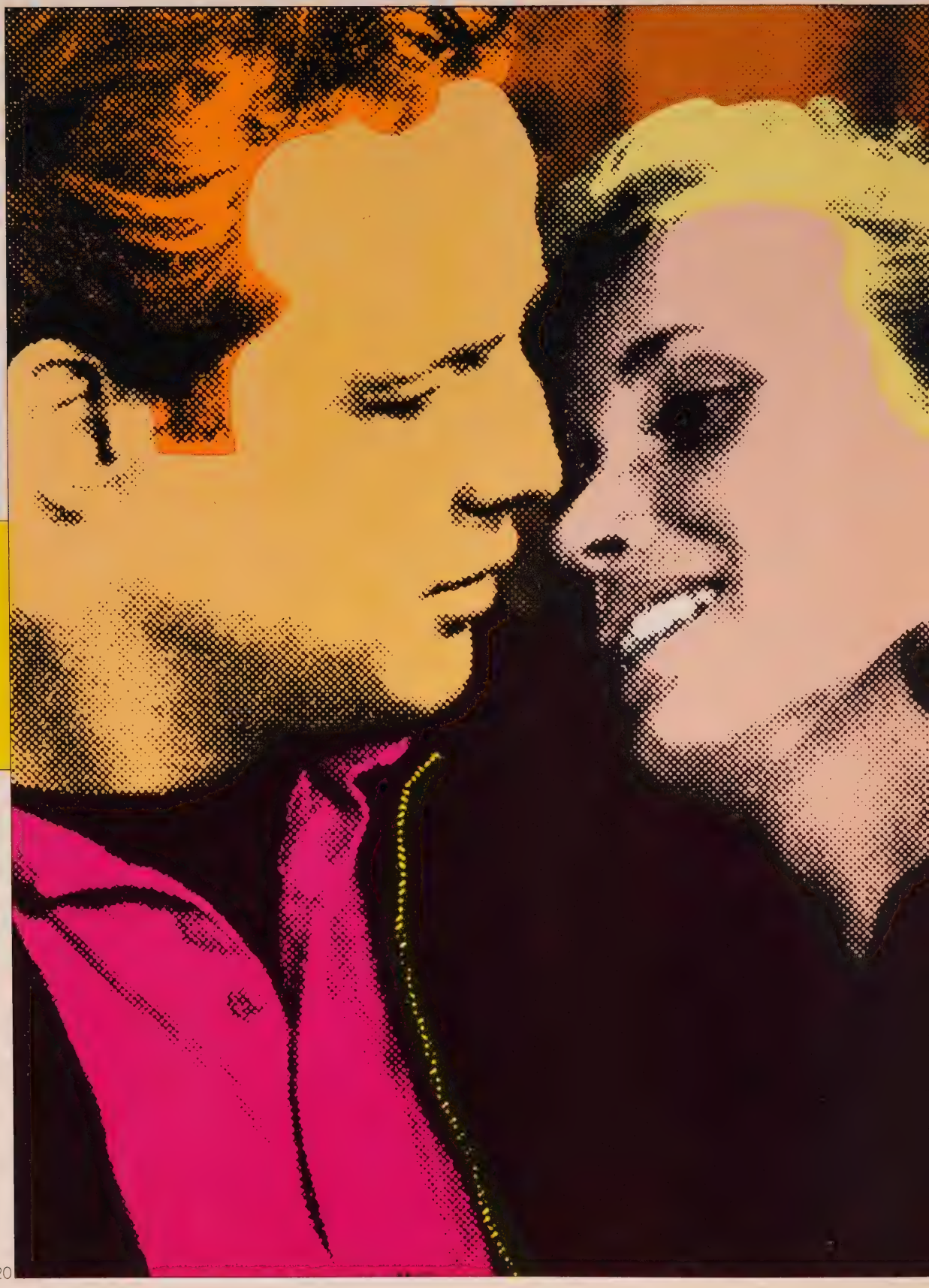
Film and Communications

Art and music play important roles in any well-made film, and although examples are numerous, a few outstanding ones are mentioned here. The student-made Relation (North York Board of Education) is an example: others are The Red Balloon

(Brandon Films), Corral (NFB), Angel (NFB), The Song of the Prairie (Visual Education Centre) and any film by Norman McLaren, with particular reference to Pas de Deux (NFB).

In the field of language and literature, such topics as characterization, conflict, theme, and structure can be explored effectively in film, although a one-to-one correlation between film and literature is not recommended; both are art forms in their own right and operate on principles that are often quite foreign to each other. Such films, however, as Nobody Waved Goodbye (NFB), No Reason to Stay (NFB), and Trumpet for The Combo (NFB) make interesting comments on the problems of conflict and communication, while the poetic elements in such films as Syrinx (NFB), Hangman (McGraw-Hill), and Moods of Surfing (International Tele-Film) can often enhance written poetry under study. Symbolism is another area where film can be successfully integrated into a language program, and such films as The Red Balloon (Brandon Films), Two Men and a Wardrobe (McGraw-Hill) and The Red Kite (NFB) might be looked at.

Other areas where successful integration might occur are drama, (films can form effective background) and thematic approaches such as urban and rural characteristics, fantasy and reality, and the problem of communication. Another approach is to use a student-selected (or better, student-made) film or filmstrip while presenting a seminar topic. A third: a poem under study might be used to form the sound track of a film which is projected with the real sound track off.



REFERENCES

Heyer, R., and Meyer, A. Discovery in Film.
New York, Association Press, 1969

The text gives some useful ways of interpreting films and selected prose and poetry in order to stimulate discussions on human values.

National Council of Teachers of English. The Motion Picture and The Teaching of English.

Champaign, Illinois, 1965

This book contains many useful approaches to film within an English context.

IN ITS OWN RIGHT

Three detailed approaches to film appear in Appendix A; what follows here are general approaches to the medium that have proved workable in the classroom. Supply, of course, is important. The study of a film requires that the film be in the school for some time, for unlike an instructional film whose purpose is primarily to give information, the film in a Screen Education context is itself under study and as such a different time structure is required.

In all approaches mentioned, the general aim is not so much to learn about film, although that does happen, as it is to explore ways film can supplement the learning process itself. A thematic unit of films that deal with racial prejudice, for example, will make many students aware of film techniques but also, it is hoped, make many more aware of such prejudice in their society and in their personal lives. The teacher with his students can then explore ways of controlling and counteracting prejudice.

One approach, then, is thematic, an approach that is expanded in Appendix A. Another might be historical, although there is a tendency in Film History courses to allow the memorizing of facts and definitions to dull interest. Also, many films are difficult to obtain; the great landmarks of cinema, Battleship Potemkin, Birth of a Nation, Citizen Kane, to name a few, are not always available for the intensive study they deserve.

KING KONG

One highly successful method is to show a great deal of film at the beginning of the course. The films could be all types: documentaries, experimental films, short narrative films, animated cartoons, instructional films, indeed, whatever are available. The students and teachers then discuss what particular direction they would like the Screen Education course to take. In one particular case, the class chose intensive study of two themes, isolation in modern society and the concept of "hero", plus a wish for some detailed work on the manipulative techniques employed by directors of movies, TV shows, and commercials. The desire to make a film at some point during the course was also expressed. With film as the prime instrument, both teachers and students felt, at the conclusion of the course, that a great deal of learning had taken place.

Teachers will, of course, select films that fit their particular interests and their particular problems of film supply. Such a course's flexibility seems its greatest asset.

Studying films by type is another approach: a range of experimental films might be looked at or a study of the documentary (see Appendix A) could prove interesting. Major genres of film—the western, the musical, the horror film, and so on—often prove difficult to implement; the question of funds for the rental of feature films arises, as does the fact that the films are usually only shown once, so that prolonged study is impossible (see note on the feature film).

The study of the work of a particular film maker could also be profitable. A study of Arthur Lipsett's work, Free Fall, 2187, A Trip Down Memory Lane, and Very Nice, Very Nice (all NFB), is certainly possible, and the same could be said for the work of Norman McLaren.

Such approaches can vary in time, and there should be no compulsion to make film study fit into a yearly schedule (although this, of course, is possible). Units comprising one or two terms are often effective, and can form absorbing segments for an interdisciplinary approach at all levels, especially with two or more teachers planning co-operatively.

KAN

REFERENCES

Bobker, L. Elements of Film.
Toronto, Longmans, 1969

A new and well-written book that analyses and connects the technological and critical aspects of film as a creative experience.

Fryer, S., and Wegal, D., ed. The Screen Experience.
Dayton, Ohio, George A. Pflaum, 1964

A comprehensive compendium of information on all aspects of Screen Education. Annotated lists of films and books as well as chapters that develop specific units (for example, The Comedy) will prove helpful.

Huss, R., and Silverstein, N. The Film Experience.
New York, Harper and Row, 1968

One of the most lucid and useful accounts of the principles and techniques that operate in films. The sections on tone and theme are especially illuminating.

Knight, A. The Liveliest Art.
New York, Mentor, 1957

One of the best paperbacks on the market for information on the history of the film. A fully annotated bibliography is also a feature of the text.

Kuhns, S., and Stanley, R. Exploring the Film.
Dayton, Ohio, George A. Pflaum, 1968

A fine treatment of methodology where Screen Education is concerned. A class set of this work may be useful.

FILM MAKING

This is perhaps the most valuable experience a student can have in Screen Education. The Super 8 mm medium is comparatively inexpensive, and if students are to experience the process of visual organization, it is an ideal instrument to work with. With sufficient interest at student, teacher, and board level, film making might extend to 16 mm, where talented students can make films of a much more professional calibre.

There is sometimes a problem when a class wishes to make a film with only one camera available and that for a short time only. The following suggestions may help in meeting this problem and may also help in providing a useful learning process for the entire class.

The Script

A story board, still photographs arranged as the basis for an intended film, may be the best method of scripting, especially for a first film. The class might be divided into four groups, with each group later presenting its idea for the proposed film. One is then selected, either by class vote, teacher decision, or the judgment of a different class.

It is perhaps unwise to insist on a tightly written, all encompassing script; it takes some time for students to become

familiar with the technical language of film, pan shot, lap-dissolve, jump cut, and so on, and such terms come easily as the film is being shot, rather than beforehand. The script is often an ongoing process, subject to constant revision, and built-in flexibility will get around the stumbling blocks that are bound to occur. With the story board, the students first present their ideas in visual rather than in written terms; the advantage here is that the accent is on the visual possibilities from the start. Written scripts often contain excellent literary description but prove impossible to film.

Films may, of course, be made without any recourse to script or story board but usually some central idea is necessary to maintain an over-all unity. Mindlessness is not attractive in any context and film is no exception.

Selection of the Participants

This can be done by the teacher but it is recommended that the students themselves have a large part in the selection. If this proves impossible, at least the students will have encountered a real-life situation with which they have failed to cope. A second attempt, later on, usually results in success.

Only a few can be involved in the actual mechanics of the operation—directing, editing, acting, camera work—and the class should be clear on this point at the outset, although the entire class can be involved in the project at various key stages.

The Shooting of the Film

When a script has been selected, shooting can begin. It is recommended that the project become extra-curricular at this point, either after school or on week-ends. Such an arrangement enables other students to accompany the film crew if they wish and also allows the teacher to maintain classroom priorities.

When the first rolls of film, or "rushes", come back to the school after processing, the class as a whole can become involved. The editor, by means of a tape-recorder or written comments, can note the class reaction to various shots

and also listen to any suggestions the class has with regard to the editing. Although the director's decisions must be final, usually many of the students' suggestions can be incorporated into the finished film. The actual editing, a time-consuming job requiring great patience, might also be done on an extra-curricular basis, either at home or after school.

When the first rough cut is available, the class can further aid the editor by suggestion and comment; the finished film then can be shown to another class for reaction and criticism.

A word of caution: it is unlikely that the first film will have the artistic merit of a Battleship Potemkin or the majestic sweep of a Gone with the Wind, but it will be a film creation and the students who have gone through the process will be far more aware of film and the way the medium works than if they had not made a film at all.

The foregoing is by no means the one and only way to organize the shooting of a film; it is simply one way that works when limited funds and equipment are available. Sound can be added by means of a tape recorder or, if funds permit, recorded on to Super 8 mm film that has been previously sound-striped. Voice synchronization is difficult in Super 8, but narrative commentary or a musical background, particularly if the students have composed and played their own, can be extremely effective. If four cameras and film were available to a class, many more students could become involved. More students can also be involved in a Film Club that has its own camera; each member would then have a chance at film making at some point throughout the school year. The portable video-tape recorder can also play an important role where film making is concerned.

REFERENCES

Gaskill, A., and Englander, D. How to Shoot a Movie Story.
Hastings-on-Hudson, New York, Morgan & Morgan, 1967

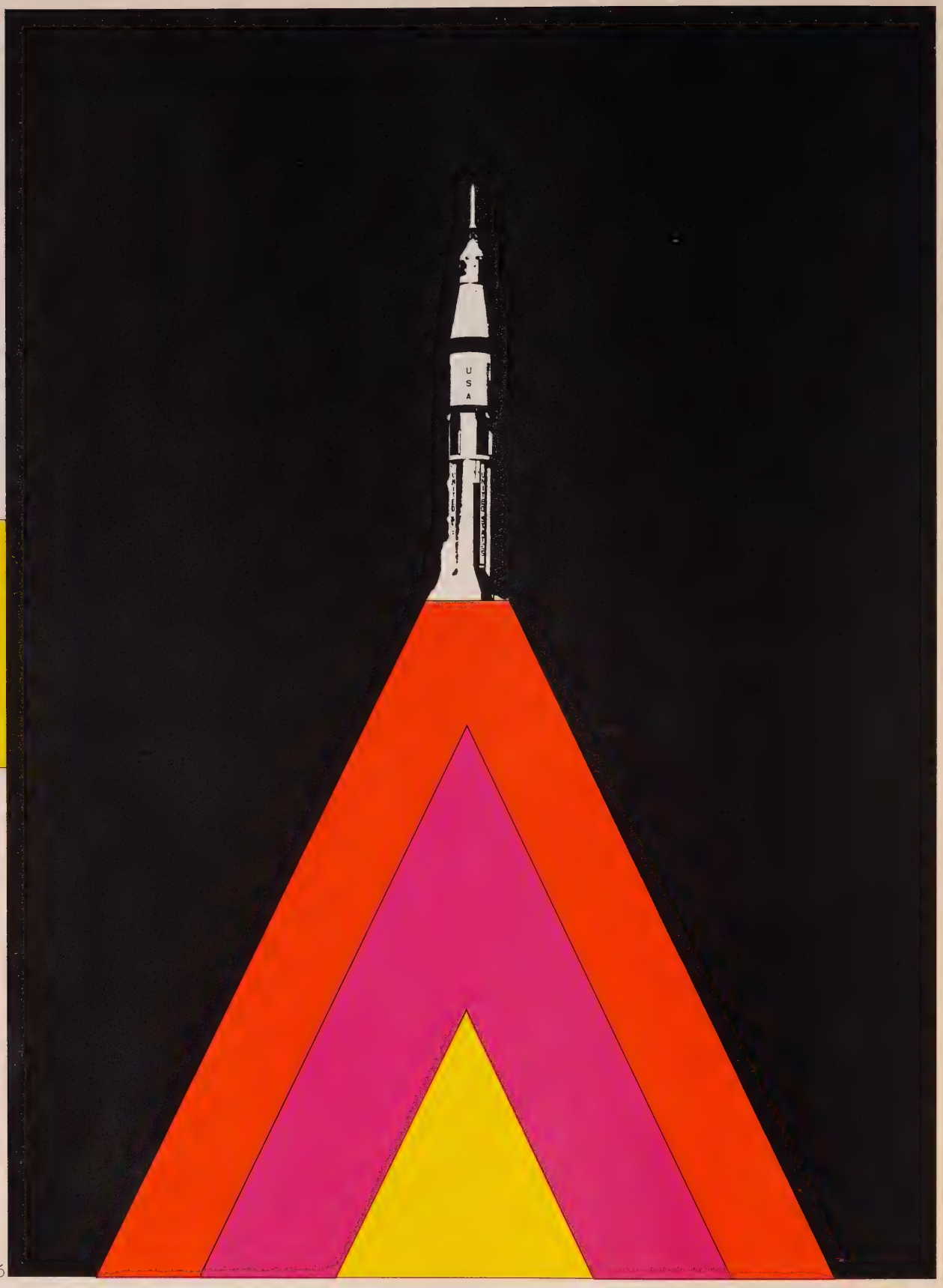
A well-written exploration of how to plan a film using proven cinematic techniques. A useful aid where student films are concerned.

Grosset, P. The Complete Book of Amateur Film Making.
London, Evans Brothers, 1967

A comprehensive treatment of all aspects of film making. and, while expensive, a valuable book for teacher reference.

Mascelli, Joseph. The Five C's of Cinematography.
Alhambra, California, Borden Publishing, 1965

Although this is an expensive book, it has become almost a standard reference work on cinematography. The lucid text and the numerous illustrations make a useful reference for students and teachers.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USES OF TELEVISION

The subject of television, and its implications for the learning process, is too large a topic to explore in depth here, but a few of its more effective uses might be mentioned.

It is often worthwhile to have students read weekly TV program schedules; good programs can be pointed out in advance and discussed the following day in class if the program merits discussion. Commercial television is leaning more and more to "specials", and some in the past have been of excellent quality: the English series The Life and Times of Lord Mountbatten, the BBC's Culloden (now available on film), the CBC's Mills of the Gods, the many geography and history documentaries done by the National Geographic Society; these and others would merit classroom attention.

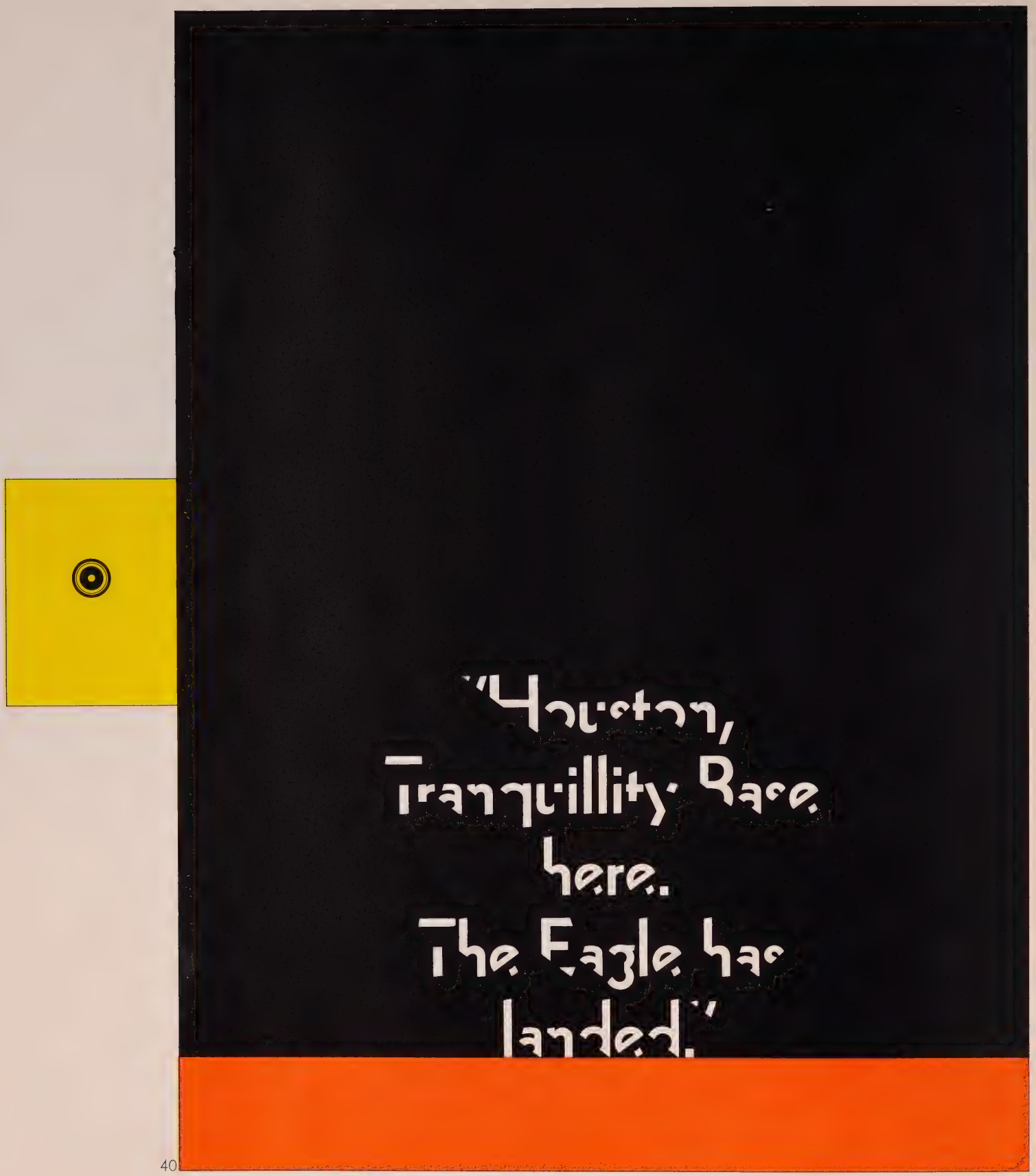
The periodical, Teachers Guides to Television is a useful magazine for pre-selecting television shows that have educational merit. It can be obtained by writing to P.O. Box 564, Lenox Hill Station, New York, N.Y. 10021, (price $2.00 per semester).

The television set in the classroom can be used effectively for Educational Television Programs; the Ontario Educational Communications Authority issues program notes well in advance of viewing and these can be used by the teacher in deciding which program fits into his course.

Perhaps even more advantageous is a video-tape recorder; such a recorder enables a teacher to preview a program in advance, allowing him to decide whether the program will further the aims of his course. If the program is judged to be deficient, either in content or technique, the tape can be wiped for re-use. If the program proves of high quality, it can be kept for use in other years.

The small portable video tape recorder is also useful in an educational context. For recording chemistry experiments, field trips, or athletic events it is ideal and it is also excellent for showing the effects of visual techniques, such as camera angle or lighting.

It is best of all, perhaps, when school television sets are to be used as they are at home: the reception of a live program that is dealing with an event of national or international importance. United Nations Council sessions, Apollo space flights, legislature openings, news conferences: all serve to bring an atmosphere of immediacy and involvement into the classroom.


"Houston,
Tranquillity Base
here.
The Eagle has
landed."

REFERENCES

Kuhns, W. The Electronic Gospel.
Montreal, Palm Publishers, 1969

The text explores the relationships between religious rituals, symbols, and the mass media. A thought-provoking book which can generate discussion on how traditional institutions are altered by the effects of media.

Hazard, P. T.V. as Art. National Council of Teachers Of English, Champaign, Illinois, 1966

A stimulating anthology of essays which assess television as an art form.

White, P., ed. Sight, Sound and Society.
Boston, Beacon Press, 1968

A valuable anthology on motion pictures and television in the United States.

L EW'S GRAND
GONE WITH THE WIN

A NOTE ON THE FEATURE FILM

The feature film is considered to be the crowning achievement in the world of the screen, and as such deserves close study. It is, however, a difficult medium to bring under control. What follows are some methods to enable teachers to obtain features and use such films as instruments of learning.

Local Arrangements With a Commercial Theatre

Theatres are rarely in use during the day. It is often possible to work out an arrangement with a local theatre manager by which several fine films might be seen during the school year under optimum conditions. Films could be selected by teachers of various subject disciplines.

Features Available for Purchase

Certain key films might be purchased by a school board if such features have proven themselves to be extremely useful where learning is concerned. Both Marlin Films and Universal Films are distributors that sell features.

Arrangements with a Film Rental Company

Quite often a film distributor will reduce rates if a number of films are rented from his company. Certainly this is an area which should always be explored when dealing with a film rental agent.

School Budgets and Feature Films

Allotting a certain amount of money each year out of a school budget for rentals is perhaps the easiest way to acquire feature films. The film, of course, should justify this and many do: Franco Zeffirelli's fine version of Romeo and Juliet is a case in point, as is Stanley Kubrick's Dr. Strangelove or Truffaut's The 400 Blows. All have educational value for senior students.

REFERENCES

Periodicals

Cine-Camera. Federation of Canadian Amateur Cinematographers, P.O. Box 273, Youville Station, Montreal, Quebec (six issues a year)

The magazine is designed primarily for students involved in film making, and contains many useful hints on making better films.

Film Quarterly. University of California Press, Berkeley, California 94720, U.S.A. (quarterly)

Perhaps the most intelligent and penetrating of the film journals, this publication gives in-depth studies of directors and thorough reviews of the more artistic feature films.

Screen. Society for Education in Film and Television, Membership Secretary, 81 Dean Street, London WIV6AA, England (six issues a year)

The periodical features many fine articles on things cinematic and also attempts to put much of the content into educational context.

Take One. Box 1778, Station "B", Montreal 2, Quebec (six issues a year)

This publication concentrates on matters of interest to Canadians concerned with films and film makers in Canada.

Television Quarterly. National Academy of Television Arts and Sciences, 54 W. 40th Street, New York, New York 10018, U.S.A. (quarterly)

Up-to-date articles on the impact of television on society are a feature of this useful magazine, as well as information on the use of television in various countries.

APPENDIX A

Two Detailed Approches to the Film

Type—The Documentary

The following is one method that has been successful in the past in exploring the documentary. It is by no means the only way, and perhaps this approach and the other that follows should be looked at as examples that might be added to or expanded rather than followed in detail.

The course began with an exploration of the wide range of the documentary, an underlying purpose being to reach a tentative definition of the genre. Three documentaries were shown: Words and Pictures (BBC), This Is Marshall McLuhan (Mc-Graw-Hill) and The Summer We Moved to Elm Street (NFB).

Words and Pictures was shown first, and discussed quickly: it was a good example of a training or instructional film whose sole purpose was to relay specific information. This Is Marshall McLuhan also relayed information but in a different manner from Words and Pictures; the range of visual techniques within the genre of the documentary was noted. Both Words and Pictures and This Is Marshall McLuhan had employed a voice-over commentary, which indicated a characteristic of the documentary. The Summer We Moved to Elm Street employed no such commentary, and the students debated whether the film could truly be classified as a documentary. Most felt intuitively that the film was a social document and as such was more in a documentary class than in an entertainment or fantasy class, yet it was a film quite different from the previous two they had seen. Further attempts at definition seemed at the time to be subject to the law of diminishing returns; all in the class were agreed that the documentary film had a wide range, both in content and technique.

It had been decided in advance to keep the study of the documentary as closely related to human activity as possible, and the following subject or topic headings represented an attempt to promote learning through the films rather than to learn about the films.

Beginnings—Film and Physical Reality

The Theories of Lumiere

Film Firsts: Parts I and II (Marlin Films)

Robert Flaherty

His Ideas and Principles

Nanook Of The North (McGraw-Hill)

John Grierson

Ideas and Principles

Founding of the National Film Board

The Drifters (NFB)

The Documentary and Historical Record

Discussions of Culloden (BBC)

An American Time Capsule (Pyramid Films)

Propaganda and the Documentary

Canada Carries On (NFB)

Triumph of the Will (Canadian Film Institute)

The Documentary as an Educational Force

National Geographic Specials (Visual Education)

Relation (North York Board of Education)

No Reason to Stay (NFB)

The Documentary as Art

A Place to Stand (Ontario Department of Economics)

Sky Over Holland (Warner Brothers)

Overture Nyitany (McGraw-Hill)

Experiments in the Documentary Form

Notes for a Film about Donna and Gail (NFB)

The work of Arthur Lipsett: Very Nice, Very Nice, Free Fall, 2187, A Trip Down Memory Lane (all NFB)

Emotion within the Documentary Form

Warrendale (Rochdale)

(The cinematic techniques in this particular documentary are powerful in effect. Previewing would be essential.)

The Documentary as Feature Film

Open City (Janus Films)

A Song to Remember (Columbia)

Here the question arises "Are film biographies documentaries?"

Satan
Cho

Themes

The major purpose of a thematic approach is to create a learning situation by bringing together various explorations in film through a concept, idea, or human experience. The themes might apply to different subject areas, and an attempt has, therefore, been made to offer themes that cover as wide an area of curriculum as possible.

It is hoped that the themes suggested will lead to countless others; the examples perhaps have their greatest validity in their power of suggestion; they are not the only ones possible to treat in a classroom. The films mentioned are all available for purchase and most are in audio-visual libraries or public libraries throughout the province. As with the themes, they are suggestions only, and are by no means the only films that can be effective in a thematic approach.

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Man's Goals

Lonely Boy (NFB), portrait of pop singer, Paul Anka;

Nahanni (NFB), heroic search for gold by a Yukon prospector;

High Steel (NFB), portrait of an Indian steel worker;

Never a Backward Step (NFB), candid portrait of newspaper magnate Lord Thompson of Fleet;

John Barrymore (Marlin Films), a searching look at the actor's career;

Bethune (NFB), a portrait of a brilliant and courageous doctor;

Parable (Protestant Film Council), an over-all fantasy on the problem of selecting goals in life.

Sound and Picture in Juxtaposition

Overture Nyitany (McGraw-Hill) with Beethoven's Egmont Overture as an unusual and artistic setting;

Pas de Deux (NFB), a stunning and beautiful film of a ballet sequence by Norman McLaren;

2187 (NFB), an interesting and absorbing combination of sound and image;

Sky (NFB), time-lapse photography highlighted by an unusual score;

Mirage (North York Board of Education), a student film with a fine blending of visual impressions of Expo '67;

Mosaic (NFB), an abstract film by McLaren, with a highly unusual sound track.

The City

Very Nice, Very Nice (NFB), Arthur Lipsett's fast-moving portrait of the urban situation;

Toronto (Moreland-Latchford), a professional look at a major city;

Lollipop (North York Board of Education), a student film exploring aspects of city life;

Little Man, Big City (International Tele-Film), a fine animation on the problems created by an urban environment;

Big People, Little People (NFB), an excellent film for elementary grades on the running of a big city;

Satan's Choice (NFB), a close look at a motor cycle gang;

Up Against the System (NFB) an exploration of welfare in a big city;

Down Through the Years (NFB), impressions of the old sections of Montreal.

Views of the Natural World

Sky (NFB), time-lapse photography delineating a day in western Canada;

Percé on the Rocks (NFB), a light-hearted satire on travelogues;

Moods of Surfing (International Tele-Film), music and breakers combined;

Rise and Fall of the Great Lakes (NFB), a playful yet penetrating look at the geological history of the Great Lakes;

A Place to Stand (Ontario Department of Economics), Chris Chapman's excellent film on Ontario, using a split-screen technique;

Leaf (International Tele-Film), geographical journey of a leaf;

Dunes (International Tele-Film), patterns of sand, light, and wind;

The Searching Eye (Marlin Films), the eye sees things not noticed before;

The Enduring Wilderness (NFB) portrait of nature unspoiled.

The Nature of Conflict

Neighbours (NFB), Norman McLaren's classic parable on conflict;

The Magician (Marlin Films), the leader as deceiver;

Toys (NFB), war toys spring into all too-realistic life;

America (Marlin Films), D. W. Griffith's portrayal of conflict during the American Revolution;

Blood and Sand (Marlin Films), Valentino's art featured in the conflict of the eternal triangle;

Follow the Leader (Marlin Films), young boys play at war;

Nahanni (NFB), a man and a river in conflict;

Culloden (BBC), a portrait of war
that is without equal in the documentary form; recommended
for senior students.

Fantasy and Film

The Red Balloon (Brandon Films), one of
the finest short films available, on a boy and his magical balloon;

Flatland (Carpenter Centre, Harvard
University), a parable in animation on the subject of conformity;

Fine Feathers (NFB), two birds and the theme of jealousy;

Moonbird (Marlin Films),
two boys and an adventure in the night;

Animal Movie (NFB), a child explores the world about him;

Hangman (McGraw-Hill),
animation on the context of a poem;

The Great Toy Robbery (NFB), satire
on the cliches of the western, combines well with Song of the
Prairie (Visual Education Centre);

Two Men and a Wardrobe (McGraw-Hill),
Roman Polanski's disturbing portrait of an urban environment.

Youth and the Modern World

Nobody Waved Goodbye (NFB),
a fine feature film on the problems of teen-age conflict;

Tviggy (Marlin Films),
a portrait of a would-be model done with a light and tender touch;

Relation (North York Board of Education),
school today as seen by students, an excellent student-made film;

Trumpet for the Combo (NFB) a disturbing film on youth
and prejudice;

Follow the Leader (Marlin Films), the "war games" of
children, and implications;

No Reason to Stay (NFB) a drop-out looks at the school
he has left.

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APPENDIX B

Canadian Distributors of Films

Associated Screen News—2000 Northcliffe Blvd.,
Montreal 28, Quebec
BBC Films Sales—135 Maitland Street, Toronto 5
British Information Service—200 University Avenue, Toronto
Canadian National Railways—Public Relations Dept.,
CNR, Montreal, Quebec
Carman Educational Association—Pine Grove, Ontario
Central Mortgage & Housing Corp.—Information Division,
Ottawa 7, Ontario
Construction Safety Association of Ontario—
74 Victoria Street, Toronto
Crawley Films—19 Fairmont Avenue, Ottawa 3, Ontario
Diadem Films Supply Ltd.—76 Sheppard Avenue West,
Willowdale 441, Ontario
Agents for: Moody Institute of Science
Marcel Didier Canada Ltd.—1029 Côté du Beaver Hall,
Montreal 1, Quebec
Educational Film Distributors—191 Eglinton Avenue East, Toronto 12
Encyclopedia Britannica Films—151 Bloor Street West, Toronto

Goodyear Rubber Co.—New Toronto, Ontario
General Electric Co.—214 King Street West, Toronto
Hydro—Ontario Hydro, 620 University Avenue, Toronto
Imperial Oil Co.—111 St. Clair Ave. West, Toronto
International Educational Films—Place du Canada, Ste. 1220,
Montreal, Quebec
International Tele-Film Enterprises—221 Victoria Street, Toronto
Marlin Films—47 Lakeshore Road East, Port Credit, Ontario
M.C.A. Canada—2450 Victoria Park Avenue, Willowdale, Ontario
Agents for: Universal Education & Visual Arts
McGraw-Hill Company of Canada Ltd.—330 Progress Ave.,
Scarborough, Ontario
Agents for: McGraw-Hill, Contemporary Films
Meyer, Robert—174 Herkimer Street, Hamilton, Ontario
Modern Talking Pictures—1875 Leslie Street, Don Mills, Ontario
Moreland-Latchford Productions—43 Dundas St. W., Toronto
National Film Board—1 Lombard Street, Toronto
North York Board of Education—Audio-Visual Education
Department,
North York Board of Education, 3174 Bathurst Street, Toronto 19
(North York academic staff only)
Ontario Hydro—620 University Avenue, Toronto
Pioneer Films—5726 Cedar Springs Road, Campbellville, Ontario
Shell Canada Limited—Don Mills, Ontario.
Sovereign Film Distributors—277 Victoria Street, Toronto
Steel Co. of Canada Limited—Public Relations Dept.,
Hamilton, Ontario
Toronto Board of Education—155 College St., Toronto 2B
Trans-Canada Pipeline—150 Eglinton Avenue East, Toronto
University of Toronto (French Department)—
Queen's Park, Toronto 5
Visual Education Centre—95 Berkeley Street, Toronto

Films may be obtained from various other sources. Canadian Film Institute, 1762 Carling Avenue, Ottawa 13, has a large rental library. Full details of procedures and price structure are available on request. CFI has a $25-membership which ensures that members will be kept up to date on new acquisitions and other information. The National Science Film Library is part of the CFI organization.

Many commercial companies sponsor films, some of which are useful for educational situations. A directory of sources of free 16 mm sponsored films in Canada may be obtained by writing to—

Crawley Films Limited,
19 Fairmont Avenue,
Ottawa 3, Ontario.

Two other agencies which distribute free films for various sponsors are—

Modern Talking Picture Service, Inc.,
1875 Leslie Street, Don Mills, Ontario
and
Association-Industrial Films,
333 Adelaide St. W., Toronto 2B, Ontario.

Catalogues are available on request. National Film Board

The National Film Board provides a rich resource in ideas and materials for visual media programs. Also, emphasis is now being placed on perfecting preview programs directly related to purchase and to providing school boards with detailed information in advance of preview.

Information on various purchase plans, discounts, and deferred payment is also available upon request.

The NFB representatives in the province can provide advice on programming and can act as resource personnel in Professional Development programs, seminars, and study sessions.

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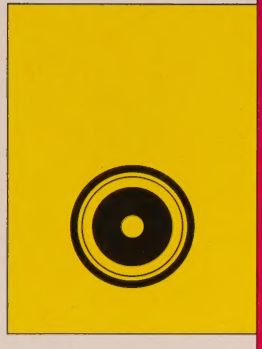

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